DOCUMENT RESUME

ED 219 796 CS 207 150

AUTHOR Mathison, Dorothy Elaine
TITLE A Comparative Analysis of the Effectiveness of Language Arts Instruction with Special Emphasis on Aesthetic Values for Selected Kindergarten, First, and Second Grade Children.
PUB DATE 77
NOTE 96p.; Ed.D. Thesis, The University of Sarasota.

EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *Aesthetic Education; Art Activities; Childhood Attitudes; Creative Dramatics; Films; *Integrated Curriculum; *Intelligence Quotient; *Language Arts; Music Activities; Primary Education; *Self Concept; Student Improvement; Urban Education

ABSTRACT

A study was conducted to determine the effect of language arts instruction that emphasized aesthetics on the attitude, self-concept, and IQ of primary school students. The subjects, 129 kindergarten through grade two students in a large urban school, were divided into an experimental and a control group. The experimental group received language arts instruction that emphasized music activities related to language, creative dramatics, puppetry, audiovisual aids, art activities and trips to museums, galleries, and interesting architectural sites. Control group students received no special aesthetic instruction. All students were administered measures of self-concept, attitude, and IQ. Results indicated that the enriched language arts program did not change self-concept, attitude, or IQ for kindergarten and first grade children, but did seem to affect the attitude and IQ of the second grade subjects. (Appendixes contain a description of materials used in the study.) (FL)

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A COMPARATIVE ANALYSIS OF THE EFFECTIVENESS OF LANGUAGE ARTS INSTRUCTION WITH SPECIAL EMPHASIS ON AESTHETIC VALUES FOR SELECTED KINDERGARTEN, FIRST, AND SECOND GRADE CHILDREN

by

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1977

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ACKNOWLEDGMENTS

The author wishes to express her sincere appreciation to Dr. Gustav W. Verheul, her major advisor, for the inspiration, encouragement, the shining example of intellectual integrity, the interest, and professional assistance she has received. Deep gratitude is extended to Dr. John Cropp, Dr. John French, and Dr. Epp Miller for their guidance and assistance in the early part of the study.

Many outstanding contributions to the literature and research on Aesthetics, published between 1950 and 1976 have been incorporated. The author wishes that she could acknowledge specifically all the good ideas she has gained from people in the field of the Arts. The references and footnotes throughout the text do this to a very limited extent.

Gratitude is extended to the author's colleagues for their helpful suggestions and cooperation in the preparation of the data for processing.

Her sincere thanks and appreciation are due to her husband, Clinton, for his encouragement, support, and tolerance throughout the study.

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CHAPTER I

INTRODUCTION TO THE STUDY

Children in the age groups from five to seven years have a great capacity for acquiring and retaining knowledge. Hilda Taba, as well as other educators, agree that such capacity should be fully utilized and should not be allowed to remain passive.[1]

Based on Woodruff's Hierarchy of Conceptual Objectives from Verduin's Conceptual Models in Teacher Education, American Association of Colleges for Teacher Education, Eugene E. Haddan has said that:

> Many schools do not utilize sensory inputs adequately. Few educators state objectives in learning behaviors and their concepts which are drawn from the content instead of being used to outline the content necessary to form them. Because such inputs came to be recognized as important in the adequate formation of concepts, media and materials are developed from which learners could supplement their perceptual experiences from the 'real world.'[2]

Too many of our young children seem to lack awareness in the form of language, self-expression and feeling for beauty to enable them to create aesthetic values and develop standards for judging them.

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[1]Hilda Taba, Teachers' Handbook for Elementary Social Studies, Palo Alto, Addison Wesley, 1967, pp. 7-10.

[2]Eugene E. Haddan, Evolving Instruction, The MacMillan Company, New York, 1970, pp. 118-119.

They seem to know the price of things but not the value. They seem to develop various kinds of controls except self-control. In short, their expressions do not always reflect their human potentials for aesthetic values.

Many of the language arts curriculums in the New York inner-city schools seem limited in catering to the infuitive faculties of the children, (reasoning, creativity, imagination and other thought processes) with regards to self-expression through aesthetics. It was Haddan who stipulated that "learning how to learn, or the development of learning sets, has been suggested as a powerful facilitator in education."[1]

One method of enhancing self-expression is the development of critical inquiry via orderly processes. A number of educators agree that thinking ought to proceed rather than accounting for how people think. Also, the apparent overuse of textbooks too often is far removed from the original source. Teachers must set the stage for creative teaching in appealing to the imagination of the children to incite certain behaviors.[2] Reappearance of any desired behavior can be reproduced by employing different techniques in creative teaching through music, drama, dancing, painting, drawing, or other forms of aesthetic expression.

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[1] Ibid., p. 177.

[2] Ibid., p. 190.

Creative teaching in aesthetics should include several conditions including intellectual, physical, socio-emotional, psychological, and educational aspects. Allowing for those conditional factors in creative teaching may in turn provide the various teaching techniques in evoking original behavior, desired responses, and self-expression.

Hadden compounded several ideas from other authors in training for creative teaching by summarizing how the child's intellectual processes are interrelated.

A. Previous encounters that have been similar in some way to this one presently being perceived. In other words, the child should have basic idea and/or knowledge of what had happened in the past in order to make the connection(s) with what is presently taking place.

B. Ways of categorizing and ordering. This idea is inferring that the child uses his data which he had acquired through past experiences to relate to his pattern of ordering his thinking.

C. Data was generated by previous encounters and arranged according to systems already developed. This idea is inferring that the child uses his data which he had acquired through past experiences to relate to his pattern of ordering his thinking.

D. Inference is an organizer that makes it possible to draw up generalizations, conclusions, theories, and assumptions. On the basis of the child's previous knowledge, his pattern of ordering and/or

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[1] Ibid., pp. 80-81.

categorizing, he should be able to make inferences which would lead to positive conclusions. For instance, "application" usually requires more of the learner than does "comprehension."[1] This author agrees with Eugene Haddan when he said that:

> Efficient learning techniques in problem solving, learning concepts and generalizations - as opposed to learning specifics - and the development of facilitative work attitudes, self-confidence, and control, all make for increased efficiency in application.[2]

The above quote seems to apply especially to creative teaching in aesthetics. Rather than to ask the child to do something specific such as "draw a lamp" or "make me a doll," allow the child the freedom of creating something of his own choice. From this self-directed activity, values may be formed in terms of separating and classifying the parts. This learning experience may act as a connecting link between the cognitive and the affective behaviors. With continued emphasis on self-enhancement and creativity, greater exposure and involvement in aesthetics may foster more meaningful self-expression.

Most magazines and newspapers that one happens to read today, contain many pages and columns devoted to aesthetic appreciation and reviews. It would appear as if now is the time to explore the area of "The Arts;" especially among children in the inner-city schools of large metropolitan areas like New York.

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[1] Ibid., p. 190.

[2] Ibid., pp. 80-81.

Michael Scriven, in an article he wrote, expressed the importance of the aesthetics in this manner:

> Though at first sight, it is the very anthithesis of knowledge for survival, somewhere, perhaps well down in the order of priorities, one must include an offering of philosophic, aesthetic and some incidental knowledge . . . Religion was at least the opiate of the people when they needed an opiate, and art and games have always been at least that.[1]

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[1]Kevin Ryan and James M. Cooper, Kaleidoscope - Readings in Education, Houghton Mifflin Company, New York, New York, p. 285.

Statement of the Problem

Too many of our young children seem to lack awareness in the form of language, self-expression and feeling for beauty to enable them to create aesthetic values and develop standards for judging them.

> It is one thing to be involved in creative expressions through the arts and music; but quite another thing to learn to be receptive to the creations of others. Both require the development of a feeling of beauty. Aesthetic appreciations are culture-bound and are learned by children in diverse ways. Aesthetics ought to be a part of any program for young children, developed in such a way that they can achieve their own standards of beauty and their own ways of judging it.[1]

Helen Heffernan asked, "What are the aesthetic aspects of experience in relation to expression?"[2] She feels that, for the young child, an aesthetic experience is based on a strong positive reaction to some sensory impression: something seen, touched, heard, smelled or tasted, and teachers who plan the environment must remember the dynamic characteristics of aesthetic experience. She has emphasized the idea that: "The most vital experiences are those which involve the child in efforts to externalize his ideas and feelings in some form of creative activity."[3]

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[1] Bernard Spodek, Teaching In The Early Years, Prentice Hall, Inc., New Jersey, 1972, p. 56.

[2] Helen Heffernan, Guiding The Young Child, D.C. Heath and Company, New York, N.Y., 1951, pp. 94-95.

[3] Marguerita Rudolph and Dorothy H. Cohen, Kindergarten, A Year of Learning, Appleton-Century-Crofts, New York, 1964, pp. 224-225.

Marguerita Rudolph and Dorothy H. Cohen mentioned, in their book, that:

> Discovery of the variety and change in the materials provide a great deal of sensory stimulation and opportunity for individual selection. Aesthetic possibilities exist in various objects in nature and in the home. In any case, it is the teacher's attitude of encouragement, her faith in the validity of a child's expression, her offering of variety and suitability of materials, . . . that enable the children to get the most out of creative media.[1]

Marguerita Rudolph stipulated that: "Among the teacher's concerns in providing for children's creativity in terms of the performing arts, is finding out what children are exposed to at home through ethnic culture and tradition and mass media."[2]

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[1] Ibid., pp. 224-225.

[2] Marguerita Rudolph, From Hand to Head, Webster Division, McGraw-Hill Book Company, New York, N.Y., 1973, p. 85.

Subproblems

1. Does training in aesthetic values affect the self-concepts of children?

2. Is there a correlation between attitude and aesthetic values?

3. Does training in aesthetic values affect the intelligence scores of children?

Purpose of the Study

The primary purpose of this study was to determine whether an aesthetic enrichment program within the language arts curriculum would result in significant improvement in attitude for selected kindergarten through grade two children.

The second purpose was to determine whether an aesthetic enrichment program within the language arts curriculum would result in significant improvement in self-concept for selected kindergarten through grade two children.

The final purpose of this study was to determine whether emphasis on aesthetics would result in significant differences in intelligence quotient scores.

Definitions

Aesthetic - also spelled esthetic.

A. Pertaining to beauty, taste or the fine arts - artistic.

B. Appreciating or loving the beautiful.

Haptics - The study of communication by touching.

Intelligence quotient (I.Q.) - The most commonly used device for expressing level of mental development in relation to chronological age; obtained by dividing the mental age (as measured by a general intelligence test) by the chronological age and multiplying by 100.

Kinesics - The study of body posture and movement - to communicate messages by gesture or movement.

Language Arts -

A. The verbal skills used in communicating and expressing ideas.

B. A group of school subjects, the chief purpose of which is to teach control and proficiency in the use of the English language; commonly includes reading, language (oral and written), speech, spelling, and handwriting.

Non-verbal communication - The transference of thought from one person to another through gesture, posture, facial expression and tone.

Oral communication - The transference of thought from one person to another through tone and quality of voice as well as by speech.

Perceptual - (1) In its most limited sense, awareness of external objects, conditions, relationships, etc., as a result of sensory

stimulation; (2) more broadly, awareness of whatever sort, however brought about.

Perceptual development - The establishing, through maturation and learning, of a knowledge of objects and of spatial, temporal, and social relations.

Self-concept - Those parts of the phenomenal field which the individual has differentiated as relatively stable and definite parts or characteristics of himself.

Written communication - The expression of thought and/or feelings for one person to another through writing.

Limitations of the Study

This study was confined to all areas of the aesthetics - painting, art, craft, music, dancing, miming, dramatization, recording, and the visual arts. The program was closely correlated with the various forms of the language arts.

Children in grades kindergarten through grade two (early childhood) from one of New York City's Community Schools in District #17 were the subjects. Two classes from each grade were involved.

The results should be generalized only to inner-city schools early childhood grades similar to Public School 289.

The results of this study are limited to the statistical analysis of the completed responses in the How I See Myself Scale for self-concept and attitude. The Otis-Lennon Mental Maturity Test served as intelligence quotient score measurement.

Assumptions

It is assumed that:

The participants of this study were similar to other elementary school children within the New York inner-city schools. The responses on the rating scale of the How I See Myself Scale were truly indicative of the children's self-concept and attitude.

Valid intelligence quotient scores can be derived for kindergarten, first, and second grade children.

The utilization of aesthetics within the language arts curriculum is indeed a form of self-expression.

Children in the kindergarten, first, and second grade can adequately describe how they feel about themselves.

Need and Significance of the Study

Language arts is generally considered one of the most important disciplines in the elementary school. Recent developments and expansions of instructional materials and teaching techniques, have extended the imaginary boundaries of human expectations. Yet, the schools must harness the intricate complexities imposed by progress and create meaningful and effective learning situations. Expansion of learning theories coupled with increased psychological advancement of the understanding of human behavior, have augmented the challenge of meeting the educational needs of the individual in learning and teaching communication skills, especially through aesthetics.

The chief objective of any elementary language arts program should be to assist students in becoming skillful and independent in successfully applying communication skills. In order to achieve this objective, solutions must be obtained to the diversity of problems imposed by the representations of extremities in individual differences existing in every classroom.

The literature seems to reveal the necessity for reconstructing the language arts curriculum to meet individual differences and to decrease the ever-widening gap between contemporary language arts curriculum advancements and instructional practices.

With the ever-changing society and the focus on television and the arts, young children need a more enriched language arts guide to draw their attention and their awareness to qualities of movement, line, color, texture and sound in familiar objects and activities in their world.[1]

Dorothy H. Cohen, Senior Faculty member, Graduate Programs, Bank Street College of Education, New York, found during her research that language is a genuine tool for the child as it helps to extend, clarify and intensify the concrete experience.[2] These concrete experiences could be provided for through a meaningful and enriching aesthetics program within the language arts curriculum.

Educators are aware that children need to give expression to their unique personality in a variety of ways. Why not through aesthetics?

This study may provide a bridge to fill the gap between language arts subjects in early childhood education and aesthetic values in real and daily life situations.

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[1]Myrtle Craddock, Helping Children Toward Freedom of Expression, Early Childhood Education Council of New York, Reprint, April, 1974, p. 5.

[2]Dorothy H. Cohen, Criteria For the Evaluation of Language Arts Materials in Early Childhood, Early Childhood Ed. Council of New York, 1971, p. 4.

CHAPTER II

REVIEW OF THE LITERATURE

As important as any objective of the elementary school is that the child shall become creative and shall learn to admire and seek beauty. John Galsworthy said: "There will always be war until men learn to appreciate beauty." [1]

There is a disproportionate emphasis on language and verbalism in the curriculum. Sixty percent of the child's school career is spent in acquiring and refining his ability to speak, read, and write. Just as he is largely taught through language, so he demonstrates or proves his acquisition of knowledge through language, by recitation, discussion, and written tests.[2]

Recently our schools have begun to recognize the shortcomings of verbalism. The excursions and the procedures of the laboratory and the studio are supplementing the practices of the traditional classroom. Still pictures, films and filmstrips, and television are modifying teaching methods. More attention is being given to live presentations: the ballet and folk dances, drama, and musical programs.[3]

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[1]Art for Elementary Schools, New York, State Department of Education, 1967, (Foreward).

[2]Ibid., p. 4.

[3]Bernard Spodek, Teaching in the Early Years, Prentice-Hall, Inc. Englewood Cliffs, New Jersey, 1972, pp. 177-180.

But they are not enough. Just as spectator sports do not obviate the need for participating sports, so viewing the artistic presentations of others cannot replace the need for creative work on the part of us all. The child himself and the group need to play and sing, to draw and paint, to mold and carve, to design and print, and to plan and build.[1]

Aesthetic education should be the foundation of the early childhood curriculum since it could readily and correctly be termed a natural outlet for emotional, verbal and nonverbal expressions. Aesthetics, seen as the expression of the things that are most human, and are not set apart from daily life, but rather, concerns everyone since every day one makes decisions which, to some degree, are determined by one's knowledge and appreciation of the arts. For example, one listens to a favorite radio serial, watches television programs, expresses the desire for a nice car, a paint job, clothes, jewelry, the arrangement of specific rooms, while others receive great pleasure from concerts, paintings, poetry, plays or just listening to various kinds of musical instruments or recordings of different types of music.

From a realistic standpoint, the "arts" in language arts embrace language, verbal as well as nonverbal, and the practical and fine arts. It was Mike Dufrenne who once said, "As soon as man turns toward himself, he finds himself speaking...It is through language that

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[1]Art for Elementary Schools, New York, State Department of Education, 1967, p. 7.

meaning fulfills itself and man who gives names to things is the agent of that fulfillment."[1] The philosopher, Heideggar, referred to this as, "The shepherd of being."[2]

Dufrenne thinks that everything can be language since language is not confined to the spoken word. This writer thinks that anything expressed by man in any form can be language since the various forms of language represent signs and codes like the spoken and written words. This could be observed through objective contacts, as in watching a car burning while observing the smoke and flames, smelling the plastic and/or canvas burning, feeling the heat, and hearing the glass shattering from the intense heat. It could also come about through subjective experience, as in the case where one is reminded of a close associate through a familiar object.

Webster's Third New International Dictionary defines Aesthetics as:

> relating to the beautiful as distinguished from the merely pleasing, the moral, and especially the useful and utilitarian; appreciative of, responsive to, or zealous about the beautiful: having a sense real or affected, of beauty or fine culture; involving pure feeling or sensation, especially in contrast to ratiocination.[3]

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[1]Dufrenne, Mikel, Language and Philosophy; translated from French by Henry B. Veatch, with a foreward by Paul Henle, Bloomington: Indiana University Press, 1963. Introduction.

[2]Ibid., p. 3.

[3]Webster's Third New International Dictionary.

This writer believes that through language and the 'arts' human beings are searching to find out what things are in order to communicate and to develop their perceptions. Many people believe that perceptions are rooted in experience; and experience influences further perceptions. If this is so, then as great a variety of experiences as possible should be readily available to everyone including young children just entering the primary grades. Philosophers agree that as language permits thought, it also permits the consciousness of self. This can be observed in the emotional contact whenever man expresses his thoughts.

Dufrenne emphasized the idea; and this writer firmly believes that feeling expresses itself in words at the same time that it crystalizes itself in images. Poetry, as Dufrenne phrased it, poses the problem of language and offers in its own way, a solution to the problem. On the other hand, language shapes and fashions the frame in which experience is set; and different languages achieve this in different ways.[1]

Professor Ralph Ross from Claremont, California, wrote in his introduction to a book written by George Santayana:

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[1]Dufrenne, Mikel, Language and Philosophy, translated from French by Henry B. Veatch, with a foreward by Paul Henle, Bloomington: Indiana University Press, 1963, p. 9.

> Aesthetic activity is indispensable to aesthetic experience. Without it, there are only the rudimentary experiences of daydreams, rest and relaxation. Especially for young children just entering school, the senses of taste, touch, smell, sight and hearing may all be contemplated, thought provoked, discriminated and enjoyed or appreciated aesthetically.[1]

Adults who have observed children's growth, are constantly aware of the keenness with which their eyes are attracted to the appearance of objects. Much thought and time are devoted to observation in order to select toys, food, and even friends with reference to the youngster's aesthetic senses.

Today, more than ever, the importance of developing and using young children's imagination, intuitiveness and creativity is emerging and is becoming more obvious at the primary school level. Hilda Taba had envisioned this when she said:

> By and large the merits of mastering specific content and specific techniques are considered to be quite limited. This kind of knowledge is described as static; 'dead end'. Its mastery does not produce new ideas, does not lure the mind onward. Besides telling only part of a story of a discipline, the specific facts also have a pitifully short life even if remembered; they are highly absolescent.[2]

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[1]Santayana, George, The Sense of Beauty,- Being The Outlines of Aesthetic Theory, Random House, Inc., New York, 1955, Foreword.

[2]Taba, Hilda, Curriculum Development, 1962, Introduction.

Benjamin Bloom emphasized the importance of the early years for intellectual development and the significance of environmental encounters in that development. Bloom did not limit his study to intellectual growth, but had utilized research about other selected characteristics such as interests, attitudes and personalities. His synthesis of research revealed the early years as significant for both intellectual and affective functioning.[1]

In 1973, Wendell Abbot and Margaret Haynes conducted a study with some youngsters in grades six through eleven. They agreed that the development of a sensitivity to, and awareness of the aesthetically satisfying environment should be a primary concern in the total educational program for the age group with which they had worked. This writer cannot over-emphasize the importance of such a development and awareness in the early childhood program. There, the strong foundation in the aesthetics would have been laid. By the time they achieve high school status, they would have already developed positive self-concepts.

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[1]Bloom, Benjamin, Stability and Change in Human Characteristics, New York: Wiley, 1964, pp. 4-5.

Abbot and Haynes further agreed that:

> The need for attention to aesthetic growth becomes more significant in recognizing that, as Herbert Read has stated, aesthetic education is the end of those senses upon which consciousness, and ultimately the intelligence and judgment of the human individual are based.[1]

Lowenfield also agreed that it is through aesthetic growth that an individual shows his ability to make meaningfulness out of chaos and to relate to positive ways.[2] Combs and Snygg emphasized that:

> Such personalities are not luxuries in our society, but a continuously increasing necessity. . . . The best guarantee we have that people will operate effectively to fulfill their own and other people's needs, is that their own feeling of worth and value has been fulfilled. . . ."[3]

One of the most intriguing modern experiments in aesthetic education is the school Summerhill founded in England over forty years ago by A.S. Neill and described fully in his book, Summerhill. This school is directly oriented toward the individual. It is a boarding school with approximately forty youngsters ranging in age from seven to eighteen. Neill had attempted to maintain a relaxed and very close friendship between the youngsters and the staff. The staff members were programmed to act as authority figures but equals. The school had very little structure, the students were grouped informally within

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[1]Abbot, Wendell & Haynes, Margaret, Aesthetic Awareness, ERIC ED. 086 569, Department of HEW, 1973.

[2]Lowenfield, Viktor, Creative and Mental Growth, The McMillan Company, New York, 1960, pp. 57-58.

[3]Combs, Arthur W., & Snygg, Donald, Individual Behavior, New York, Harper and Row, 1959, p. 34.

three categories according to age; but they were free to attend any class. Neill's educational goal was simply the inner well-being of the individual. O.B. Hardison, Jr. expressed the notion which seems to be quite congenial, that in A.S. Neill's arrangements, the romantic ideal of freedom and natural behavior are obvious. The Romantics have always believed in, and celebrated the joy of first-hand experiences of childhood, of the life lived very close to nature and of strong emotions. They strongly believed that joy and happiness come from whatever is natural. For these reasons and more, Neill had insisted that happiness is the condition and the end of education.[1]

Two other characteristics of Neill's approach deserve to be mentioned. First, Summerhill was not designed to, and did not teach any moral system; yet Neill expected moral improvement as a result of his training. For this, he recalled Schiller, who believed that one of the by-products of aesthetic education is a gradual refinement of the individual. Second, Neill did not trust any system; so he sought specific expressions for specific experiences. For example, he provided individual psychotherapy sessions for his students.

Many people familiar with the American educational system, will agree, a great need for more experiments like Summerhill exists.

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[1]Hardison, O.B., Jr. Toward Freedom and Dignity, The Humanities and The Idea of Humanity; The John Hopkins University Press, Baltimore & London, 1972, p. 32, Adapted from A.S. Neil's article "Summerhill," - Schwartzberg, Human Encounter.

Charles Silberman warns that the children in our present educational system are being dehumanized because their emotional freedom is being gradually diminished by fear, and accountability is threatening the aesthetic element.[1]

Van Meter Ames, a former associate professor of Philosophy at the University of Cincinnati, once wrote that Aestheticians themselves are in surprising accord as to the nature of beauty and art. He felt that they usually agree on the idea of beauty as a value and art as the means of realizing value. He had a strong feeling that the aesthetic experience was not limited to appreciation of the fine arts; but included the enjoyment of beauty everywhere. His definition of beauty was anything that is regarded with deep satisfaction or longing.[2] This writer believes there exists the need to encourage aesthetic values in the early childhood curriculum. T.S. Eliot recognized long ago, that there was a crisis of values. He advocated that young children ought to be happy people.[3] George Santayana had philosophized that the value of art lies in making people happy.[4]

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[1]Charles Silberman, Crisis In The Classroom, Random House, New York, 1970, Introduction.

[2]Ames, Van Meter Introduction To Beauty, Harper & Brothers Publishers, New York.

[3]Hardison, O.B. Jr., Toward Freedom and Dignity, Johns Hopkins University Press, Baltimore, Maryland and London, 1972.

[4]Santayana, George, The Sense of Beauty Being The Outlines of Aesthetic Theory, New York: Random House, Inc., 1955, pp. 33-34.

This writer would like to see more freedom given to young children which would enable them to explore and discover the arts, and stimulate different kinds of emotions to various forms of expressions. In architecture as well as in furniture design, there are many features to admire which would evoke different kinds of feelings in children as they do in adults. Once they are found to be stimulating, they will naturally be used effectively. Music has a direct effect on people's feelings and emotions even more than art. Music is a purposeful medium through which tension and restlessness could be relieved. Painting too, as a medium, could very well be psychologically rewarding to many normal, as well as hyperactive children. Reading and listening to poems and stories can equally be quite soothing as they resolve conflicts within the self.

During the summer of 1976, this writer read an article in a copy of the New York Times Book Review. It was a very detailed review of one of Jean Piaget's books, Action and Concept in The Young Child; (translated by Susan Wedgwood), written by a research psychologist. The psychologist seemed to have felt that Piaget had neglected the realm of young children's feelings in his eager quest to capture the operations of their minds for intellectual growth and development. He had expressed his concern for the emphasis which Piaget had placed on science and mathematics while he had shown complete disregard for literature, art and music which involve the same kind of sophisticated forms of thinking. This writer has read most of Piaget's books and

found the psychologists' views to be quite congenial. This writer confirmed views of the psychologist through correspondence.

In 1967, Capen Farmer did his dissertation on Words and Feelings which was a developmental study of the language of children's emotions. During the research activities, Farmer paid much attention to the ways in which children perceive and verbally describe their emotional experiences. He had explored the verbal descriptions of happiness, sadness, love, anger and fear; and found that the descriptive patterns of four emotions revealed functional and interpersonal responses. His overall findings suggested two broad hypotheses for future research; one of which was that the affective and cognitive development appeared to be interdependent processes.[1] This has played a part in emphasizing the idea that if young children are given the opportunity to explore aesthetic activities, they will definitely show signs of improvement in the cognitive areas.

Dennie Wolf and Howard Gardner both work in the Harvard Project Zero at Harvard University. They have recently completed a research project on the Development of Artistry. They have mentioned in their report that:

> Freer movement through the environment narrows the gulf that once separated the child's infantile self from the adult world. He is led to the discovery that, after all, he is not so unlike the adults he encounters. With new and more observant eyes he scans the workaday world, with the emerging realization that its

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[1]Words and Feelings, A Developmental Study of the Language of Emotion in Children, Capen Farmer, Ph. D., Columbia Univ., 1967.

> tasks, techniques and troubles will one day be his. And, where the arts are concerned, the child evolves from the individual imaginer to the worker in a tradition. A drawing, poem, or sculpture is no longer a spontaneous by-product of impressive experience -- instead it becomes a task to be confronted and mastered. . . .Consequently, it is during this period that the child first wrestles with perspective drawing, proper rhyme, schemes, accurate musical scales, sculpting a figure that is plausible from any aspect, slowly seeking to acquire the technical facility that assures messages well sent. Cognitive development mirrors these affective and social contours during the elementary school years.[1]

It is essential that the curriculum for teaching young children be based fully on their experiences. Research has shown that during a critical study of the patterns and types of questions used by art teachers at different levels of art instruction, the clearest distinctions were that the first grade art teachers asked predominantly experience questions while from the middle primary grades upward, the questions were mainly judgmental.[2]

A later research study was conducted by Eileen Grade Cowe, Ed.D., on kindergarten activities for language development. The result was that certain activities provoked more language than others. Among the activities were: housekeeping, where all the sensory experiences were involved, block building, woodworking and music.[3]

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[1]Beyond Playing or Polishing: A Developmental View of Artistry, Dennie Wolf and Howard Gardner, Howard University, 1976.

[2]Question Types, Patterns, and Sequences Used by Art Teachers in the Classroom. Robert Donald Clements, Ph.D., The Pennsylvania State University, 1964.

[3]A Study of Kindergarten Activities For Language Development, Eileen Grace Cowe, Ed.D., Columbia University, 1967.

A more recent study by Dorothy Salley Strickland, Ph.D., was to find the effects of a special literature program on the oral language of children. The findings indicated that it had a very positive effect; it had improved oral language and readiness skills.[1] Alex Hart Raley, Ed.D., in his research, found that musical concepts examined from the aesthetic nature and the perceptual content of the experience revealed that education cannot directly affect the development of aesthetic responsiveness. The idea was also developed that education has the responsibility to provide experiences in which the aesthetic response can occur.[2]

Despite the many connotations given to the term "aesthetic education," no other term eminently fits or describes the faculty that human beings revert to, when they observe a variety of forms, shapes and the arrangement of their environment, and in deciding what looks good or bad, and what should and should not be together. Dr. Harry Broudy, an outstanding educator and philosopher at the University of Illinois, described aesthetic education in this manner:

> Between the cognitive/intellectual domain on one side and the emotional/dispositional one on the other, lies a third territory. It is the aesthetic aspect of experience. This aspect is not the exclusive property of the head or the heart, but rather that of imagination and perception, which unites the two. The aesthetic

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[1]The Effects of a Special Literature Program on the Oral Language Expansion of Linguistically Different, Negro, Kindergarten Children, Dorothy Salley Strickland, Ph.D., New York University, 1971.

[2]Developing Musical Concepts in the Primary Grades, Alex Hart Raley, Ed.D., Columbia University, 1966.

> object, whether found in nature and the environment or created by an artist, reveals to our senses the faces of feeling - images in paint and stone, in sound and words, in human gestures and postures. . . .We attend to these features of the object that help us to understand and use it.[1]

Mark Schubart, Director of the Lincoln Center Institute for the Performing Arts, in New York City, explained in an article, the difference between aesthetic education and education in the arts. He thinks the programs in aesthetic education, unlike those in traditional arts education, focus on the feelings and sensibilities of the perceiver rather than on those of the creator or performer. Such programs, he agreed, have the additional goals of increasing the students' ability to explore the new-found literacy and help them to deal with other areas of broader perspective.[2]

Paula Weinberger, educational consultant at Bank Street College of Education in New York City, recently wrote an article which appeared in a professional journal. In it she expressed the idea which complimented what a number of educators have been saying, that:

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[1]Teacher - The Professional Magazine of the Elementary Grades; "Moving Aesthetic Education Into the Mainstream," Mark Schubart, Vol. 94, No. 4, December, 1976, pp. 10-12.

[2]Ibid., p. 73.

> With the growing emphasis on the basic skills of reading, writing and mathematics, the creative arts are, in some cases, being neglected. Painting, block building, and music are often thought of as 'frills' - enjoyable ways to fill out the curriculum. The implication is that the arts are not essential parts of the curriculum and can be forfeited. The attitude is unfortunate because the creative arts offer an unlimited resource for teaching and enriching traditional concepts such as shape, color, size, texture and number. They can also provide motivation for the development of vocabulary, language and reading skills. Perhaps, most important though, they offer children opportunities to recreate their daily experiences, experiment with new ideas and feelings and increase their sensitivity to, and enjoyment of their environment.[1]

Recognizably, each of the studies and articles extrapolated, strongly support the idea that there is a continuous need for aesthetic education in the early childhood curriculum.

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[1] Ibid., pp. 78-80.

CHAPTER III

DESIGN OF THE STUDY

This study was designed to investigate the relationship between aesthetic values and self-concept at the early childhood level in one inner-city public school . Two classes from each of the three grades (K-2) were involved; one control and one experimental in each grade. It was also designed to determine the relationship between language arts instruction with emphasis on aesthetics and attitude as well as intelligence quotient scores.

The Setting of the Study

The investigation reported in this study was conducted at public school #289 in the Community School District Number 17 of the New York City Board of Education and partly at the Albany Day Care and School-Age Center which is actually a part of public school #289.

Sample Used

Two classes from kindergarten, first grade, and second grade were involved in the study. One class from each grade served as the control group and the other class from each grade served as the experimental group. In all, six classes were involved totaling 123 subjects.

The groups involved represented an integrated cross-section of subjects varying from low to middle to upper-middle class family structures in this particular public school during the 1976-1977 school

year. There was a diversity of cultural background. About 68 percent were black, the remainder were Chinese, Hispanics, Jewish and French. Each class was divided nearly equally in male-female ratio with no class more than two in difference.

The investigation entended over the period from October, 1976 to April, 1977.

Teachers Involved

Informal conferences and periodic classroom observations revealed an interesting philosophy related to aesthetics and the language arts program that was being taught by the teachers involved in the study. Each felt that there was the necessity to incorporate an aspect of the arts into the daily language program. This they felt, would help to build self-confidence and personal values that would in turn, result in better achievement of specific skills basic to the language arts program. All the teachers involved in the study are fully certified in Early Childhood and/or Elementary Education in New York State, and in New York City.

Table 1

PARTICIPANTS IN THE STUDY

Grade	Experimental Group			Control Group			Totals
	Boys	Girls	Total	Boys	Girls	Total	
K	11	12	23	9	11	20	43
1	10	11	21	9	9	18	39
2	10	10	20	10	11	21	41

Null Hypotheses

In the ten hypotheses investigated, the improvement in test scores made by subjects in the experimental and control groups was the basis for comparison as to the effectiveness of aesthetics emphasis within the language arts program in terms of self-concept, attitude, and aptitude.

Null Hypothesis I - There will be no significant difference at the .05 level of confidence in mean self-concept scores of subjects in the experimental and control groups as measured by the How I See Myself Scale in grades K-2 before and after treatment.

a. There will be no significant difference at the .05 level of kindergarten subjects in the experimental and control groups.

b. There will be no significant difference at the .05 level of first grade subjects in the experimental and control groups.

c. There will be no significant difference at the .05 level of second grade subjects in the experimental and control groups.

Null Hypothesis II - There will be no significant difference at the .05 level of confidence in mean attitude scores of subjects in the experimental and control groups as measured from selected items on

the How I See Myself Scale in grades K-2 before and after treatment.

a. There will be no significant difference at the .05 level of kindergarten subjects in the experimental and control groups.

b. There will be no significant difference at the .05 level of first grade subjects in the experimental and control groups.

c. There will be no significant difference at the .05 level of second grade subjects in the experimental and control groups.

Null Hypothesis III - There will be no significant difference at the .05 level of confidence in mean intelligence quotient scores of subjects in the experimental and control groups as measured by the How I See Myself Scale in grades K-2 before and after treatment.

Null Hypothesis IV - There will be no significant difference at the .05 level of confidence in mean intelligence quotient scores of subjects in the experimental and control groups as measured by the Boehm Test of Basic Concepts in kindergarten and the Otis Lenon Mental Maturity Test in grades one and two.

a. There will be no significant difference at the .05 level of kindergarten subjects in the experimental and control groups.

b. There will be no significant difference at the .05 level of first grade subjects in the experimental and control groups.

c. There will be no significant difference at the .05 level of second grade subjects in the experimental and control groups.

Procedures

The Boehm Test of Basic Concepts, Form A - Booklets I and II were administered to all kindergarten subjects in October, 1976 and in February, 1977 for aptitude. The Otis-Lennon Mental Maturity was administered to subjects in the first and second grades in October,

1976 and in February, 1977 to obtain intelligence quotient scores. All subjects were administered the How I See Myself Scale in October, 1976 and February, 1977 for measuring self-concept and attitude. This instrument was administered on an individualized basis.

Twenty items on the How I See Myself Scale were tabulated in relationship to self-concept and twenty items related to attitude were statistically treated to reflect changes in feelings towards others and school.

Responses recorded on all test instruments served as pre- and posttest assessment.

Aesthetics for the Control Group

The kindergarten control group did their regular informal program with music at least three times per week. This music concentrated mainly on singing with the piano accompaniment and the percussion instruments. They did art and crafts at least three times weekly, mainly drawing, painting and collage work. They dramatized a story at least once per week with no props. They saw a filmstrip once per week.

Aesthetics for First & Second Grade Control Group

These groups were involved with their regular daily class program. They had music and art once per week with no emphasis on the kinds of art activities or the musical. The music was mainly singing, accompanied by the piano. They were encouraged to dramatize a reading lesson, poem or story once weekly, with no emphasis placed on props.

Aesthetics for the Experimental Group

The aesthetic enrichment program developed by this writer was based on a three-fold developmental progression model. This mainly identifies consistencies and inconsistencies in what the youngsters do, as well as to create strategies to judge the consequences of the program, and to compare certain program activities with the youngsters' maturational developmental levels, their social attitudes and language achievement.

The program is based upon three dimensions: the sensory motor - the opportunity to interact with his environment is very important for the young child. This interaction may be physical, as he moves around and converses with other youngsters or adults, or sees and touches different objects. The child's earliest experiences in art expression constitute the manipulative stage. At this stage, he discovers the joy of exploration and his curiosity becomes satisfied mainly through direct sensory experiences. Perceptual - The abstraction of personal meaning from the world surrounding him provides the raw material from which creative expressions are derived. "He learns to use himself - his body for movement, his hands for painting and modeling."[1] In other words, he learns to master media so that the expression is deliberate rather than accidental. Conceptual - Lowenfield, less than a quarter of a century ago, devised a scheme of stages in the artistic development of children. The levels of development that would fit the early childhood period include: (a) the scribbling stage (age 2-4 years); (b) the preschematic stage (age 4-7 years); and (c) the schematic stage (7-9 years).[2]

Usually in the schematic stage, the child gets a kinesthetic experience through drawing. He moves through longitudinal, then circular motions, becoming more and more coordinated. While there is no representation in the child's pictures, he gives names to his

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[1] Bernard Spodek, Teaching In The Early Years, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1972, p. 179.

[2] Mary Sime, A Child's Eye View, Harper and Row, New York, 1973, pp. 12-14.

drawing.

In the preschool stage, the child gradually discovers the relationships of drawing, thinking and reality. There is continuous change in the symbols he creates in his drawings.

In the schematic stage, more realistic representations of people and objects are created. Color and space are used more realistically, movement can also be observed in his pictures.[1] Lowenfield's conception of stages very closely parallels Piaget's stages of intellectual development. It is quite possible that art as a personal expression of the child, built upon his perceptions and conceptions, as well as on his level of muscular control and coordination, is to a fair extent, a function of general intellectual development. Implications of the stage theory of development could apply to other areas of creative expression as well. Aronoff used Bruner's conception of three modes of learning - enactive, iconic and symbolic in her framework of music education.

A. The enactive is through action and manipulation.

B. The iconic is through perceptual organization and inquiry - aural, kinesthetic and visual.

C. The symbolic is through words and symbols.[2]

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[1] Victor Lowenfield, Creative and Mental Growth, (New York, MacMillan, 1947).

[2] Frances Webber Aronoff, Music and Young Children, (New York, Holt, Rinehart and Winston, 1969), p. 7.

Aronoff had suggested that the enactive and the iconic modes are the ways in which young children know music. This use of Brunerian framework, which, built upon a Piagetian conception of development, similarly suggests the development of concepts in music education as a function of general intellectual development.[1]

This writer feels very strongly that the child's ability to function in his world, is determined greatly by the way in which he communicates his feelings, emotions, needs, wants, desires and receive and interpret successfully, similar communications from others. As he matures, the communications transmitted and received, are put into written and recorded forms. Hence, the language arts skills become very important. A language repertoire is not only for communication, but is a vital aid to thinking critically. To endorse Spodek's statement, "Because mature thought processes are very closely related to language in structure and content, the child's growth in language will obviously support growth in thought."[2] The give-and-take of human relationships becomes a function of language. In children's dramatic play, verbal statements quite often replace physical movements. This helps to suggest that the appropriate use and mastery of language are among the most important social skills

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[1] Ibid., p. 8.

[2] Bernard Spodek, Teaching In The Early Years, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1972, p. 65.

young children can learn. It is very important that children develop personal satisfactions and aesthetic appreciations of language. Although much of the language arts program in the early school years is primarily utilitarian in nature, aesthetics should not be excluded. The use of literature, poetry, creative dramatics as well as other forms of expression, can provide great personal satisfaction for children. Reading is important for utilitarian purposes; but it is also a rich source of aesthetic and emotional satisfaction, as are listening to stories and observing dramatic and creative presentations.[1] Because of this, the aesthetic enrichment program provided for the appearances of young audience entertainers. These included a potpourri of expressionisms, puppet shows, character sketches, creative rhythmic activities and children's involvement. From the reactions and emotional messages, it was determined that the children enjoyed the presentations immensely. The many new ways of doing art, craft, allowing music to appeal to the whole person through the senses almost all at once, helping and motivating individuals to be much more aware and responsive to the art forms, the rhythms, and the beauty in nature will be stressed to bring about more "personalized involvement" in the arts.

Art should be an essential aspect of the elementary school experience; mainly because it helps actively to develop the whole child;

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[1] Ibid., p. 65.

not only his mental and verbal capacities. The viewpoint that has guided the preparation of this aesthetic program is partially expressed in the following quotation:

> Art for all the people is implicit in life itself and arises out of universal human needs impossible of disassociation from a completely satisfying existence. . . . For persons above the level of mere existence, the arts of life are probably more pervasively important than anything the schools now teach except the mere rudiments of learning. . . . The school must recognize this universal need for art experience and build into its program a body of activities which make children and adults more sensitive to the art aspects of ordinary living, more discriminating and competent in relation to them.[1]

The Aesthetic Enrichment Program is intended to:

1. Recognize and achieve the objectives of the art and music programs.

2. Help to organize the classroom, including art materials, musical instruments and materials to provide an atmosphere conducive to congenial living and efficient working and learning.

3. To plan painting, drawing, craft, creative movements, rhythmic movements, to stimulate and foster a desire for the arts so that children may grow in satisfaction, competence and appreciation.

4. To recognize child growth in diversified creative aesthetic activities.

5. To learn and to understand how and when aesthetic activities can best be related to the language arts curriculum area.

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[1]Melvin E. Haggerty, (Late Dean of the College of Education, University of Minnesota), stated in his book, Art, A Way of Life.

Motivation to paint was encouraged mainly by asking the children in the experimental group to select the color paint they liked and use the brushes to glide smoothly, slowly, lightly, brightly or heavily over a sheet of paper, follow carefully the movements of their arm, hand and body in order to discover the many things they could make the brushes do.

Sensitive color selection was encouraged by asking the children to think of two colors they thought would look well together. They were further asked to make their papers look different and beautiful with lines, shapes, and colors.

In many design experiences, the children were motivated to paint through discussions of the pattern and texture in familiar objects. The teacher asked "Can you find a surface that is rough, hard, fuzzy, shiny, smooth or silky?"

The teacher was constantly setting the stage by the use of colorful words and/or action words to stimulate thinking and challenge attention as the youngsters recall vivid emotional experiences in which they were personally involved. The teacher stimulated their imaginations by suggestions which involved subjects chosen from shared experiences or through the senses.

The activities involved easel, finger, strings, straws, various vegetable shapes, used in painting designs, sponges, feathers, flower petals, leaf, water color and oil painting.

The various kinds of painting activities were done throughout the course of the study. The youngsters very often had the option of the type of painting activity they wanted to do.

It was very interesting to note the extent to which the teacher's guidance determined the children's expressions, through the stimulation of thoughtful inventiveness.

The following activities were done with the experimental groups in all three grades on different levels, appropriately suited to each group.

1. Drawing - exploring with crayons - coloring, rubbing, rolling, to create lines, shades in color, patterns, designs, forms, and texture. Pencils, felt-tip markers, charcoal, colored chalk, newsprint, manila and construction paper were used constantly.

2. Modeling - discovering and clarifying forms, modeling forms, objects and figures. The materials included various kinds of paper, oak tag, pipe cleaners, paste and/or glue, staplers and scissors.

3. Patterning surfaces - full use was made of paper in various colors through folding and pasting or stapling.

4. Designing paper - this was done to express feelings and forms.

5. Weaving - paper in various colors was used to form a variety of objects.

6. Collage - paper, string, felt, yarn, buttons, beads and

other available materials were used to create scenes, forms and objects.

7. Puppetry - simple puppets were made from paper bags, socks, mittens, and costumes created from hair, wool, felt, beads, buttons and other materials.

Observation of subject matter, (pictures, paintings, that represented children, animals, and fantasy subjects) attracted the youngsters' attention as they tried to relate to them. During dramatic story telling, these pictures were used effectively to heighten interest and hold attention as well as to stimulate expression.

Three dimensional forms - figurines were used for this purpose, stuffed animals and other stuffed objects. Questions such as: "Is it smooth?" "What shape is it?" "How does it make you feel?" "What color is it?" helped the children to call attention and to develop awareness to forms-sculpture as well as painting.

Art appreciation was fostered by calling attention to the youngsters' world around them. A flower opening or wilting, clouds in the sky on a bright or rainy day, the outline of buildings against the sky, the shape and size of objects in and around the classroom and the home. The changes that the seasons create in our environment, pictures of these and related activities were observed in order to create sensitivity to beauty.

The art and craft experiences aimed to: (a) help the youngsters grow in aesthetic sensitivity; (b) assist them in acquiring some visual and manipulative skills; (c) encourage creativity; (d) nurture

personal and individual expression; (e) enrich the youngsters' immediate environment; (f) foster positive social and emotional climate; and (g) develop awareness and appreciation of the many forms that beauty may take in the environment.

Songs and/or recordings which told stories were dramatized daily. Puppet shows were done with the puppets that were made in some of the craft sessions. The youngsters responded with rhythmic movements to finger plays and chants. The youngsters were given the opportunity to experiment with sounds produced through clapping, tapping, jumping, etc. Nursery rhymes were recited and dramatized with the use of bodily movements and simple props such as scarves, hats, umbrellas, etc. Rhythmic activities provided emotional release and expression as well as an outlet for creative impulses through various interpretations of rhythmic beats. The children interpreted the way animals walk. For example, the bear, giraffe, lion, cat, birds flying, rain falling lightly or heavily and the wind blowing. They did create rhythmic movements in response to other sounds like a machine in operation, skipping, a train moving, throwing things that make various rhythmic sounds.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

The results of the statistical analysis applied to the data are presented in this chapter. Specific results related to the nine hypotheses follow the order in which they were presented in Chapter III.

Hypothesis I - The first major hypothesis stated that there will be no significant difference at the .05 level of confidence in mean self-concept scores of subjects in the experimental and control groups as measured by the How I See Myself Scale in grades K-2 before and after treatment.

a. There will be no significant difference at the .05 level of kindergarten subjects in the experimental and control groups.

No significant difference at the .05 level of confidence was found in self-concept of the experimental and control groups. The data summarized in Table 2, indicates that the null hypothesis as applied to total group performance for selected self-concept factors can not be rejected; that is, there was no significant difference between the two kindergarten groups.

Table 2

COMPARISON OF PRE- AND POSTTEST MEANS OF THE EXPERIMENTAL AND CONTROL GROUPS FOR SELF-CONCEPT

Grade	t-Value	Significance Level
K	.59	.28
1	1.60	.06
2	2.02	.03*

* Significant difference at the .05 level

b. There will be no significant difference at the .05 level of first grade subjects in the experimental and control groups.

No significant difference at the .05 level of confidence was found in self-concept of the first grade experimental and control groups. The data summarized in Table 2 indicates that the null hypothesis as applied to total group performance for selected self-concept factors cannot be rejected; that is, there was no significant difference between the two first grade groups.

c. There will be no significant difference at the .05 level of confidence of second grade subjects in the experimental and control groups.

A significant difference in mean self-concept scores was found in the second grade groups. The data illustrated in Table 2 summarized the differences in the means being at .03. Therefore, the null hypothesis as applied to total group performance on the self-concept items of the How I See Myself Scale must be rejected; that is, there was a significant difference in favor of the second grade experimental group.

A paired t-test analysis also revealed that posttest scores tended to be higher than pretest scores for all groups. (See Table 3).

Table 3

COMPARISON OF PAIRED t-TEST ANALYSIS OF SELF-CONCEPT SCORES FOR ALL GROUPS

Group	t-Value	Significance Level
K-Exp.	-2.30	.88
K-Cont.	-6.48	.99
1-Exp.	-8.88	.99
1-Cont.	-2.45	.99
2-Exp.	-7.68	.99
2-Cont.	-2.48	.99

Hypothesis II. The second main hypothesis stated that there will be no significant difference at the .05 level of confidence in mean attitude scores of subjects in the experimental and control groups as measured from selected items on the How I See Myself Scale in grades K-2 before and after treatment.

a. There will be no significant difference at the .05 level of kindergarten subjects in the experimental and control groups.

No significant difference at the .05 level of confidence was found in mean attitude scores between the kindergarten experimental and control groups. The data summarized in Table 4 indicates that the null hypothesis as applied to total group performance on the twenty items

of the How I See Myself Scale related to attitude cannot be rejected; that is, there was no significant difference between the means of the kindergarten experimental and control groups.

b. There will be no significant difference at the .05 level of first grade subjects in the experimental and control groups.

Table 4

COMPARISON OF PRE- AND POSTTEST MEANS OF THE EXPERIMENTAL AND CONTROL GROUPS FOR ATTITUDE

Grade	t-Value	Significance Level
K	.82	.21
1	.30	.39
2	.41	.01*

* Significant difference at the .05 level.

No significant difference at the .05 level of confidence was found in mean attitude scores between the first grade experimental and control groups. The data summarized in Table 4 indicates that the null hypothesis as applied to total group performance on the attitudinal items of the How I See Myself Scale cannot be rejected; that is, there was no significant difference between the means of first grade experimental and control groups.

a. There will be no significant difference at the .05 level of second grade subjects in the experimental and control groups.

A significant difference at the .05 level of confidence was found in mean attitude scores between the second grade experimental and control groups. The data summarized in Table 4 indicates that the

null hypothesis related to total group performance in attitude must be rejected; that is, there was a significant difference between the means in favor of the second grade experimental group.

A paired t-test analysis also revealed that posttest scores tended to be higher than pretest scores for all groups except for the second grade control group. (See Table 5).

Table 5

COMPARISON OF PAIRED t-TEST ANALYSIS OF ATTITUDE SCORES FOR ALL GROUPS

Group	t-Value	Significance Level
K-Exp.	.15	.44
K-Cont.	-1.93	.97
1-Exp.	-3.21	.99
1-Cont.	-2.27	.98
2-Exp.	2.88	.99
2-Cont.	-7.75	.005*

* Significant at the .05 level.

Hypothesis III. The third hypothesis stated that there will be no significant difference at the .05 level of confidence in mean intelligence quotient scores of subjects in the experimental and control groups.

a. There will be no significant difference at the .05 level of kindergarten subjects in the experimental and control groups.

No significant difference at the .05 level of confidence was found in mean intelligence quotient scores between the kindergarten experimental and control groups. The data summarized in Table 6 indicates that the null hypothesis as applied to total group performance cannot be rejected; that is, there was no significant difference between the means of the kindergarten experimental and control groups.

Table 6

COMPARISON OF PRE- AND POSTTEST MEANS OF THE EXPERIMENTAL AND CONTROL GROUPS FOR INTELLIGENCE QUOTIENT SCORES

Grade	t-Value	Significance Level
K	.11	.19
1	-4.94	.99
2	- .99	.84

b. There will be no significant difference at the .05 level of first grade subjects in the experimental and control groups.

No significant difference at the .05 level of confidence was found in mean intelligence quotient scores between the first grade experimental and control groups. The data summarized in Table 6 indicates that the null hypothesis as applied to total group performance cannot be rejected; that is, there was no significant difference between the means of the first grade experimental and control groups.

c. There will be no significant difference at the .05 level of second grade subjects in the experimental and control groups.

No significant difference at the .05 level of confidence was found in mean intelligence quotient scores between the second grade experimental and control groups. Referring again to Table 6, the null hypothesis for total group performance cannot be rejected; that is, there was no significant difference between the means of the second grade experimental and control groups.

The paired t-Test analysis of intelligence quotient scores revealed improvement of I.Q. scores for all six groups. (See Table 7).

Table 7

COMPARISON OF PAIRED t-TEST ANALYSIS OF I.Q. SCORES FOR ALL GROUPS

Group	t-Value	Significance Level
K-Exp.	- 7.41	.99
K-Cont.	- 9.16	.99
1-Exp.	- 5.77	.99
1-Cont.	-15.39	.99
2-Exp.	- 2.29	.98
2-Cont.	- 2.93	.99

Summary

The analysis of the data from this sample indicates that emphasis on aesthetics within the language arts curriculum for six months does not result in significantly different mean self-concept

scores. Only the second grade experimental group seems to have increased the mean self-concept score as compared to the second grade control group. Yet, all groups did increase mean self-concept scores from pre- to posttesting.

The second grade experimental group also increased the mean attitude scores from pre- to posttesting. Again, neither the kindergarten nor first grade subjects showed any significant difference in attitude with exposure to aesthetic emphasis in language arts.

The paired t-Test analysis revealed an increase in attitude scores from pre- to posttesting except for the second grade control group.

Mean intelligence quotient scores increased for all groups without exception. When comparing means of intelligence quotient scores of experimental and control groups, no significant difference was discovered.

Table 8

SUMMARY OF t-TEST ANALYSIS OF MEAN SELF-CONCEPT, ATTITUDE, AND INTELLIGENCE QUOTIENT SCORES

	t-Value	Significance Level
Kindergarten		
Self-Concept	.59	.28
Attitude	.82	.21
I.Q.	.11	.19
Grade One		
Self-Concept	1.60	.06
Attitude	.30	.39
I.Q.	-4.94	.99
Grade Two		
Self-Concept	2.02	.03*
Attitude	.41	.01*
I.Q.	- .99	.84

* Significant difference at the .05 level.

Of the three variables investigated in this study, the only comparative gains were discovered in the second grade and for self-concept and attitude. The experimental group seemed to have made significant gains.

CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

Summary

Modern education has placed great emphasis on fulfilling individual needs rather than groups. The efforts of educators ought to give children the comforting assurance that the human experience is a shared experience; that no one is alone in their feelings and problems.

One very important goal is to build healthy attitudes about emotions. This should be a goal in every curriculum area, but would be particularly well suited in the areas of the arts and mental health. Educators could very ably try to develop in their youngsters the understanding that there are valid reasons for the way people, in general, feel, think and behave. Very often the causes are deeply rooted in attempts to satisfy basic human needs. Among these are the need for love and affection, for success in at least some of the things people do, for friends, for self-respect, for acceptance by others and for the opportunity to be one's self and to make the most of one's self.

Today, more than ever, modern education is reaching out for ways to enrich the lives of children as well as to nourish the human spirit. It is quite safe to say that no subject area can nourish the

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human spirit more fully than aesthetics. The variety of needs implicit in early childhood education, have precipitated new thinking about the needs of all children; and teachers are gradually discovering how to cope with pupils in new ways that feature continuous developmental theories.

Studies have been done and are still being conducted in a number of experimental and public schools to determine procedures and materials which evoke favorable responses in young children. The difficulties in learning to live democratically in a variety of group situations are generally very easily recognized. Education in a democratic society exists mainly in order to make provisions for opportunities for the modification of behavior which will, in the end, result in more effective, more rewarding, and more responsive living.

Aesthetics could very well be regarded as a democracy; since democracy is not merely a form of government, but is a way of living; and one that is quite sensitive to the development of human beings, social progress, and the pursuit of happiness among other things. Democracy is very vital to aesthetics; and aesthetics should be one of the primary goals of any school for young children. Many of the experiences provided for these youngsters are those designed to develop sound understandings and attitudes as they relate to the children's physical and social environment. Many of the social concepts the youngsters will acquire are in the process of being acquired during the early years, from pre-kindergarten through the second grade; and so too, are the experiences which build the accumulation of meanings

that are so essential to correct generalizations later. To these as well as to other ends, the educational institutions and programs should make allocations with special emphasis on opportunities to express ideas and feelings, and experiment with color, balance, symmetry, pattern, designs through a variety of media such as paints, clay, and other manipulative materials.

Opportunities for the release of emotions, active imaginations and enhanced experience through the shared enjoyment of language, both, verbal and nonverbal, through the use of books, stories, verse and plays are very important to the early childhood curriculum, and to the growth and development of the young minds and their self-esteem. Exposure to literary works through the various media has stimulated children to go in search of the original source for continued enjoyment, relaxation and information. Opportunities for satisfying outlets of mood and emotion through music, rhythmic activities, dramatic play and exposure to media like films, records, television, provide similar experiences for all children regardless of their cultural background and reading ability. Not only do they enable children to experience visually and auditorily many things they might have been unable to read, but they build self-confidence as they allow the youngsters a mode of common communication with their peers. These opportunities also afford the children the natural freedom to be themselves, to develop the capacity for valuing enjoyment in all areas of the arts.

The primary purpose of this study was to determine whether an aesthetic program within the language arts curriculum would result in significant improvement in attitude for selected youngsters in grades kindergarten through grade two children.

The second purpose was to determine whether an aesthetic enrichment program within the language arts curriculum would result in significant improvement in self-concept for selected kindergarten through grade two children.

The final purpose of this study was to determine whether emphasis on aesthetics would result in significant differences in intelligence quotient scores.

The experimental groups were composed of 69 youngsters and the control groups were composed of 59. The experimental groups were selected from the kindergarten through grade 2 at Public School #289 in Brooklyn, New York. The control groups were selected from the same grades, kindergarten through grade 2. The criteria for their selection were the same. These include the same reading level based upon the last official reading scores. The same community location, school conditions and exposure to the same type of educational programs. Generalizations related to the study were limited because it was conducted in one large public school with one large after-school center in the inner city of New York.

Findings

Results of the statistical testing of data obtained from the Boehm Test of Basic Concepts showed significant difference in kindergarten experimental and control groups. Results of the statistical testing of data obtained from the Otis-Lennon Mental Maturity Test showed no significant difference in the first grade experimental and control groups. The results of the statistical testing of data obtained from the Otis-Lennon Mental Maturity Test showed no significant difference in the second grade experimental and control groups. Therefore, for the purpose of this investigation, the two groups, both experimental and control, from the kindergarten and first grade were assumed to be from similar backgrounds. Although the two groups in the second grade were chosen from similar academic backgrounds and reading levels, they showed no significant difference in I.Q. as measured by the Otis-Lennon Mental Maturity Tests.

The analysis of the data from this sample indicates that the basic language arts program does not result in significantly different mean total I.Q. scores. The aesthetic enrichment program, along with the regular language arts produced a significant difference in total I.Q. mean scores. The control group performed almost as well as the experimental group. The posttest scores were higher in all six groups.

Significant differences were found for self-concept and attitude for the second grade experimental group. To determine whether the relative improvement was larger in the experimental group than in the control groups, an ordinary t-Test was applied, (One-Sided). It was discovered that the improvement for the second grade experimental group was greater for both attitude and self-concept.

The Behavioral Development Profile contributed much to the self-concept scale for a number of the second graders. These youngsters were physically mature, and they scored very highly in response to items that were directly related to physical mastery. They were the ones who liked dancing, managed scissors, pencil, crayons, and caught small, as well as large, balls.

The kindergarten experimental and control groups made no significant gains in attitude or self-concept.

The results of this investigation seem to be in accordance with the literature in the field.

Conclusions

After giving serious thought to the unassailable assumption that the first few years of life are the most influential in a child's future growth, as well as the fascinating period in human development, and from the results of the study, the writer suggests the following conclusions:

1. No significant difference between the mean score gains of the kindergarten subjects in the experimental and control groups in attitude indicated that their physical, social and mental maturity, as indicated from observations and their behavioral development profiles could have been the decisive factors for the similarities.

2. Significant differences between the mean score gains of the second grade subjects in the experimental group in self-concept and attitude indicated that the physical, social and mental growth as observed and noted on the behavioral development profile, could have been the cause for better judgment, selection of certain artistic values and self-esteem.

3. The general increase in mean scores from the pre- to the posttest for the Intelligence Quotient in the three grades, indicated that there exists the possibility for youngsters to increase IQ scores

4. Differences between the posttest mean scores and pre-test mean scores of the first grade subjects for the experimental quotient seemed to indicate that all children involved in this study became more familiar to testing experiences.

5. The increase in mean scores from pre-to posttest for the selected self-concept factors in the kindergarten experimental and control groups indicated that the children tended to feel insecure and inadequate about themselves in their school environment.

6. The increase in mean scores on the self-concept factors for the kindergarten groups indicated that there may be a relationship between self-concept and the values that young children develop for the arts over a period of time.

7. The aesthetic enrichment program as implemented in this study did not appear to change self-concept, attitude, or I.Q. for the kindergarten and first graders but did seem to affect the attitude and I.Q. for the second grade subjects.

Implications

The following implications are generated from this investigation:

1. The substantial differences between the mean score gaines in favor of the subjects in all six groups for I.Q. may suggest additional need for further exposure to the various areas of

aesthetics in order to foster language expression and clarify some values.

2. No differences between the mean score gains of subjects in the kindergarten experimental and control groups for the Self-Concept Scale, suggest that the way a child feels about himself may be a very personal characteristic instilled through cultural obligation, lived-experience, and/or appreciation through a personal value system.

3. Differences between the mean scores of subjects in the kindergarten experimental and control groups for the Attitude Scale, suggest that an association may exist between individuals with regards to the arts, and a more positive attitude toward school, teachers and possibly their peers.

4. The consistent increases of mean scores from pre- to posttesting in all six groups suggest that prolonged instruction and exposure to certain curriculum areas that utilize voluntary choice in social settings, foster certain values which could expose the creative drive that is very vital in aesthetics.

5. The positive changes that were much larger for all three experimental groups over the three control groups suggest that added aesthetic activities to the regular language arts subjects would enrich the lives of the youngsters aesthetically and help them to focus on specific artistic values.

6. The Behavioral Development Profile was quite useful in making mastery of aesthetic activities for many of the youngsters

throughout the three grades. It implies that the aesthetic activities chosen by a number of the early childhood youngsters, were done on the basis of their physical maturity. Some did not do rhythmic movements or dramatics because they could not move certain parts of their bodies within a given length of time, or in various positions.

Recommendations For Further Study

Recommendations for further research to be conducted related to the findings of this study are:

1. A study investigating the effectiveness of a language arts program on aesthetics in a large urban and a large rural school with children ranging in grades from kindergarten through three.

2. A study investigating the success or failure of the fourth grade youngsters in the same schools who had been participants in the language arts program based on aesthetics during their third grade year.

3. A study comparing language growth and aesthetic interests of culturally different youngsters in a large inner-city school; the participants should be from the early childhood grades, kindergarten through grade two.

4. A study concerned with formal and informal classroom techniques to improve self-esteem and self-concept in the early childhood grades in particular, and with elementary school youngsters in general.

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APPENDIX A

A DESCRIPTION OF THE BEHAVIORAL DEVELOPMENT PROFILE

Self-concept is always related to achievement of some standard of behavior; so the Behavioral Development Profile instrument was used to facilitate this and to diagnose pupil needs. Thorndike and Skinner, in the 1900's, viewed feedback and reinforcement as a necessary condition of learning and prescribed stimulus and reinforcement conditions in order to foster attainment of those needs.

Young children are always in the process of physical and mental development. They are making emotional and social adjustments to their environments. Through a very careful study and close observations, educators become aware of any deviations from what is considered normal, and may make the necessary modifications to ensure normal growth and development.

Inservice training was held as often as daily with individual teacher and the investigator; and with a group of three teachers, a guidance counselor, the child's psychologist and the investigator. Anecdotal records were examined in terms of the particular teacher responsible for the children in that grade, and from the observations noted by the investigator, the guidance counselor and other personnel members. Reliability was not based only on observations over a period, but also from conferences with the children's parents, by talking to the youngsters themselves, and from the medical doctors' reports obtained from individual records.

P.S. . . . .

Brooklyn, New York

Principal_____

Teacher's Name_____Grade_____

BEHAVIORAL DEVELOPMENT PROFILE

Dear Teachers,

Please check the items you think are quite appropriate for just your grade level or class.

Please cross out the items you think are inappropriate for any child in grades Kindergarten through Grade 2.

Please use the back of the sheet for any comments you may have concerning the Behavioral Development Profile for individual children in your class.

Thanks for your cooperation.

Description of the Behavioral Development Profile Items

Item #

1. Hops on one foot: (large muscle coordination). This item should be dated if the observer notes and feels that a child has good large muscle coordination.
2. Skips: The child is able to skip. This should be noted when the children are playing skipping games.
3. Jumps: The child is able to jump straight up and down; both feet should leave the ground. This item should be tested in small groups.
4. Balances: The child should be able to stand on one foot for a count of ten. This item should be observed in small groups.
5. Uses large crayon or pencil: The child is able to color large areas with a crayon and/or pencil and keep within the outlines.
6. Uses small crayon or pencil: The child is able to hold the crayon or pencil correctly, and draw and/or write without going off the paper.
7. Climbs stairs with alternate feet: The child is able to climb up and down stairs normally as an adult does. Each foot should reach for a new step. Both feet should rarely be on the same step at the same time.
8. Uses scissors: The child is able to cut paper with a pair of scissors.
9. Uses thumb and forefinger: The child grasps objects within the thumb and the forefinger; he does not use the palm of his hand.
10. Pours accurately: The child is able to pour juice, milk, water or other liquids into cups with very little spillage.

11. Places record on the post of a record player: The child is able to coordinate hand and eye movements to play a record successfully on a phonograph.
12. Hits nail with hammer: The child is able to hit a nail with a hammer approximately three out of five times.
13. Catches large ball: The child is able to throw up and catch a 14 to 16 inch diameter gym ball approximately three times. This should be done in small group testing.
14. Catches small ball: The child is able to catch a gym ball 8 inches in diameter approximately five times.
15. Kicks large ball: The child is able to kick a large gym ball (14 to 16 inches in diameter) approximately five times.
16. Kicks small ball: The child is able to kick a gym ball 8 inches in diameter or smaller, relatively straight.
17. Walks a 6" board: The child is able to walk forward and backward along a 6 inch wide board which is standing on some small blocks (approximately 2 to 4 inches above the ground). The teachers can hold the child's hand during the practice.
18. Walks a 12" board: Same as above, but the board is 12 inches wide.
19. Walks up inclined plane: The 12 inch wide board is placed on a slanted plane. The plane should be up to about one foot high at the high end, and floor level at the low end. The teacher can hold the child's hand during practice.
20. Walks down inclined plane: Same as above, but the child walks down to the end.

21. Manages scooter: If the child is able to balance on one foot, he will quite likely be able to manage a scooter for approximately two minutes.
22. Swings/pumps alone: A normal seated swing activity. The child is able to swing without pushing. This should be noted if the class visits a playground with swings or the parent confirms the fact that the child can do it.
23. Dresses self: This should be noted when the child puts on his coat, shoes and/or costumes for plays.
24. Zips zipper: The child is able to zip his zippers up and down and join both sides when necessary.
25. Buttons: The child is able to open and close normal type buttons. The observer may wish to evaluate the child's ability to manipulate "snaps" as well.
26. Ties laces: The child is able to tie shoelaces on his shoes or on his friend's shoes.
27. Somersaults: Note if the child can roll his feet over his head when tumbling on a gym mat or on the grass in the park.
28. Knows parts of the body: The child can point to his head, shoulders, forehead, ears, eyes, toes, fingers, chin, tongue and teeth.
29. Uses content and color in art: The child is able to form objects or people in art using different colors with some meaning. This usually occurs at about age level six to eight years.

30. Uses realism in art: The child is concerned with relating his picture to an incident. This usually occurs at about age level eight to eleven years.
31. Uses composition in art: If the child's pictures contain stories or abstractions,place, time, and the activity may be evident. This usually occurs at about age level twelve.
32. Understands fantasy: The child is able to make up a story with imaginative characters, and share it with her classmates or a small group.
33. Understands what's real: The child is able to watch television programs and decide whether they are real or otherwise, and why. This is noted when the class discusses the news and/or television programs.
34. Plays imaginatively: The child plays with puppets or other toys, making up dialogue or action stories. He may sometimes use other children as objects.
35. Explores and experiments: The child shows some form of curiosity as to the unknown. He tries new activities without fear.
36. Understands distance: The child is presented with two equal toys twelve inches away from one another. (1) A cardboard screen is placed between them and the child is asked whether the original figures are still as near one another or as far apart as they were before. (2) Raise one toy higher by about two inches, repeat the question. Children should express the concept that the

two objects remain the same distance apart or that the distance between the two objects is not affected by the screen or the raising of one object.

37. Understands length: Piaget: The child is given two pencils of equal length. They are placed side-by-side on a flat surface. The child is asked which is longer. If the child responds that none is longer, the observer should slightly push one of the pencils above the length of the other and ask the question again. If the child responds that none is longer, it is noted that this child does understand length.

39. Understands speed: Piaget: Two toys are passed through two straight tunnels; one tunnel should be twelve inches long and the other should be eighteen inches long. The two toys start and end their race at the same time. The child is asked whether one of them went faster than the other. The child should infer that the toy in the longer (eighteen inches) tunnel went faster.

40. Understands mass: Piaget: The child is presented with two equal spheres of clay. When he agrees that the two spheres are equal in size or mass, one sphere is flattened and/or elongated like a sausage. The child is asked if they are both still the same size. If the child infers that they are still the same, he should be given credit that he understands mass.

41. Understands serial order: Piaget: The child is presented with ten sticks of varying lengths, and asked to arrange them in order.

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[1] Jean Piaget and Barbel Inhelder, The Early Growth of Logic In The Child, Translated by E.A. Lunzer and D. Papert, New York, W. W. Norton Co., 1964, pp. 25-31.

The sticks should be placed in order of shortest to longest or longest to shortest. He should be given credit if he indicates that he is serializing a group of letters, numbers, objects or pictures.

42. Understands class inclusion: The child is presented with a number of objects including some that belong together (are related by class or category). For example, pen, pencil, crayon, book, different toys, different kinds of books and the like. He is asked to arrange these objects into class or groups, or categories. If he arranges them according to color, usage, shape, then he should be credited for his understanding of class inclusion.
43. Plays individually: The child is noted actively playing a game or performing play activities by himself.
44. Works/plays in groups of two: The child is observed and noted when actively playing a game or performing play activities or work with another child.
45. Works/plays in groups of more than two: The same as above but with three or more children involved.
46. Works individually for five minutes: This is noted if the child is seen working by himself on a specific project for at least five minutes.
47. Works individually for ten minutes: The same as above but for at least ten minutes.
48. Works individually for ten-plus minutes: The same as above but his normal average attention span must exceed ten minutes.

BEHAVIORAL DEVELOPMENT PROFILE

Pupil's Name_____ Class_____

1. Hops on one foot _____
2. Skips _____
3. Jumps _____
4. Balances _____
5. Uses large crayon or pencil _____
6. Uses small crayon or pencil _____
7. Climbs stairs with alternate feet _____
8. Uses scissors _____
9. Uses thumb and forefinger _____
10. Pours accurately _____
11. Places record on post of player _____
12. Hits nail with hammer _____
13. Catches large ball _____
14. Catches small ball _____
15. Kicks large ball _____
16. Kicks small ball _____
17. Walks a 6" board _____
18. Walks a 12" board _____
19. Walks up inclined plane _____
20. Walks down inclined plane _____
21. Manages scooter _____
22. Swings/pumps alone _____
23. Dresses self _____
24. Zips zipper _____
25. Buttons _____
26. Ties laces _____
27. Somersaults _____
28. Knows parts of body _____
29. Uses content & color in art _____
30. Uses realism in art _____
31. Uses composition in art _____
32. Understands fantasy _____
33. Understands what's real _____
34. Plays imaginatively _____
35. Explores and experiments _____
36. Understands distance _____
37. Understands length _____
38. Understands number _____
39. Understands speed _____
40. Understands mass _____
41. Understands serial order _____
42. Understands class inclusion _____
43. Plays individually _____
44. Works/plays in groups of two _____
45. Works/plays in groups of more than 2 _____
46. Works individually for 5 minutes _____
47. Works individually for 10 minutes _____
48. Works individually for 10 plus minutes _____

APPENDIX B

A DESCRIPTION OF THE TEST INSTRUMENTS

Boehm Test of Basic Concepts

This test was designed to measure the basic concepts of kindergarten children at the beginning and torwards the end of the study to determine if any significant differences had occurred.

The basic concepts involved pictures of various objects and their uses, position in space, up and down, around and above, inside, outside, differences in shape, and size, middle, more, less, larger, smaller, etc.

The test was divided into two sections - Form A - Booklet 1 which contained twenty-five items and Form A-Booklet 2 with twenty-five items.

These items required the children to mark an "X" on the correct response. The test was administered on an individualized basis.

Boehm Test of Basic Concepts, Ann E. Boehm, The Psychological Corporation, New York, 1969.

Otis-Lennon Mental Ability Test

This test has been developed to ensure comprehensive, efficient measurement of the range of ability commonly found in the elementary grades - kindergarten through 12.

The Primary II Level

This level is used with pupils in the first half of grade 1. However, with slower, less mature first graders, it should be used for testing during the last half year. There are two parts of the test which must be administered in two separate sittings. The total time required for administration is approximately 30-35 minutes. Scoring of the test booklet must be performed by hand.

Test items of the pictorial type sample the mental processes of classification (education of relations) following of directions, quantitative reasoning, and comprehension of verbal concepts. The total score summarizes performance on the 55 items comprising the test. Each item in the test is presented orally by the examiner. No reading is required. Norms are provided for both uses of the test. There are two editions of this test - one for hand scoring, the other for MRC (Measurement Research Center) electronic machine scoring.

Elementary I Level

This level is recommended for use with pupils in the last half of grade 1 through the end of grade 3, and was used with grade 2. This three-part test must be administered in two separate sittings. The total time required for administration is approximately 55-60

minutes. There are two editions of this test - one for hand scoring, the other for MRC electronic machine scoring.

Test items of the pictorial type sample the mental processes of classification (education of relations), following of directions, quantitative reasoning, comprehension of verbal concepts, and reasoning by analogy. The total score summarizes performance on the 80 items comprising the test. No reading is required.

Otis-Lennon Mental Ability Test - Arthur S. Otis and Roger T. Lennon, Harcourt, Brace & World, Inc., New York: 1967.

The How Well Do I Know Myself and Attitude Scale Instrument

This instrument was administered by the writer on an individualized basis. Each item was thoroughly explained to each youngster as well as the numbers and what they meant.

1 - Not at all true for me.

2 - Fairly true or true for a part of the time.

3 - Mainly true or true most of the time.

4 - True all the time.

Items #

35. I use my leisure time to read is considered to be the high number, positive response.

39. I feel happy when it rains is considered to be the high number, positive response.

40. I cooperate more in school than at home is considered to be the high number, positive response.

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[1]The Barksdale Foundation For Furtherance of Human Understanding: Idyllwild, California, 1974.

[2]Ira J. Gordon, A Test Manual for The How I See Myself Scale. (Florida Education Research and Development Council, University of Florida, Gainesville, Florida, June, 1968.

HOW WELL DO I KNOW MYSELF

1.	I am a happy person	1 2 3 4	I am not a happy person
2.	I feel warm & friendly toward myself	1 2 3 4	I do not feel warm & friendly toward myself.
3.	I do not have a strong need for people to pay attention to me & like what I do.	1 2 3 4	I do have a strong need for people to pay attention to me and like what I do.
4.	I speak up for my own ideas, likes & dislikes.	1 2 3 4	I will not speak up for own ideas, likes & dislikes.
5.	Nothing gets me too mad	1 2 3 4	I get mad easily & explode.
6.	I wish I were smaller (taller).	1 2 3 4	I'm just the right height.
7.	My face is pretty (good looking)	1 2 3 4	I wish I were prettier (good looking)
8.	I have trouble controlling my feelings.	1 2 3 4	I do not have any trouble controlling myself.
9.	I am not hurt by another's opinions and attitudes.	1 2 3 4	I am easily hurt by other's opinions and attitudes.
10.	I do not need praise to feel good about myself.	1 2 3 4	I must be praised to feel good about myself.
11.	I feel good about other's good luck and winning.	1 2 3 4	I do not feel good about other's good luck.
12.	I do not feel I must always please others.	1 2 3 4	I do feel that I must please others.
13.	I do not blame others for my mistakes and problems.	1 2 3 4	I do blame others for my mistakes & problems.
14.	I enjoy being alone with myself.	1 2 3 4	I do not enjoy being alone with myself.
15.	I'm not much good at making things with my hands.	1 2 3 4	I am very good at making things with my hands.

16. I am honest & not afraid to let people see my real self.	1 2 3 4	I am not honest. I cannot let people see my real self.
17. I am at ease with strangers & I make friends easily.	1 2 3 4	I am not at ease with strangers & I do not make friends easily.
18. I feel no need to defend what I say & do.	1 2 3 4	I feel I have to defend whatever I say or do.
19. I do not feel ashamed when criticized by my friends.	1 2 3 4	I do feel ashamed when criticized by my friends.
20. I am thoughtful and generous toward others.	1 2 3 4	I am not thoughtful and generous to others.

ATTITUDE

21. I don't like to finish whatever I start.	1 2 3 4	I like to finish whatever I start.
22. I am very good at drawing.	1 2 3 4	I hate drawing.
23. I don't like to work on committees & projects.	1 2 3 4	I like to work on committees and projects.
24. Teachers like me.	1 2 3 4	Teachers do not like me.
25. I am very good at speaking before a group.	1 2 3 4	I am not good at speaking before a group.
26. I am very good at music.	1 2 3 4	I cannot enjoy music.
27. I don't like my teachers.	1 2 3 4	I really like all my teachers.
28. I like to draw & paint.	1 2 3 4	I hate to draw or paint.
29. I write very well.	1 2 3 4	I cannot write very well.
30. I like to work alone in school.	1 2 3 4	I cannot work alone in school.
31. School is not interesting to me.	1 2 3 4	I find school very interesting.
32. I like to dramatize stories.	1 2 3 4	I do not like to act in plays.

33.	I do not like to read poems.	1 2 3 4	I enjoy reading poems.
34.	I like school sometimes.	1 2 3 4	I do not think I like school.
35.	I use my leisure time to watch television	1 2 3 4	I use my leisure time to read.
36.	I think I am a poor reader.	1 2 3 4	I just love reading to myself.
37.	I enjoy physical education.	1 2 3 4	Physical education is too hectic for me.
38.	I don't like to try new activities.	1 2 3 4	I like to try new activities.
39.	I feel happy when it rains.	1 2 3 4	I work harder when it rains.
40.	I do better work at home than in school.	1 2 3 4	I cooperate more in school than at home.

Organization of the Data

All responses from the test instruments were transferred to lists for the experimental and control groups to facilitate organizational efficiency. The information was shared with the Director of Evaluation Services of the New York City Schools for assistance with statistical analysis.

Statistical Procedures

The Multiple Analysis t-Test[1] was the statistical technique employed to test the null hypotheses. This procedure was used because it allowed simultaneous computation for multiple variables in several groups.

The Texas Instrument SR 51-II calculator was used for computing and analyses of the data.

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[1] Ron Hobbs, "Multiple Analysis t-Test" (Florida State Computing Center, Tallahassee, Florida, 1967), pp. 1-7.

APPENDIX C

DESCRIPTION OF THE TEACHER'S OPINIONNAIRE

This instrument was used to determine whether or not teachers were pleased with the aesthetics program and how effective they thought the program was.

OPINIONAIRE

Teacher's Name:_____ Grade:_____

1. How do you view the effect(s) of the Aesthetic Enrichment Program?

   Helpful to nonverbal children_____ Not Helpful_____

   Helpful to verbal children_____ Not Helpful_____

   Helpful to withdrawn children_____ Not Helpful_____

   Helpful to the class_____ Not Helpful_____

   Helpful to small groups_____ Individual_____

2. Effective in terms of language growth_____ Ineffective_____

   Effective in terms of social-emotional growth_____

   Effective in terms of enhancing group participation_____

   Effective in terms of the low academic achiever_____

   Effective in terms of identifying talents_____

   Effective in terms of creative positive self-concepts_____

3. Do you think the 22 week period was enough time for an experimental program of that kind?_____

4. Do you think the youngsters gained anything from the program?

	Yes	No
In terms of self-worth	_____	_____
Personal growth	_____	_____
Cooperation	_____	_____
Appreciation and enjoyment	_____	_____
Particular aspects of the arts	_____	_____
Being any more thoughtful of their peers	____	_____
Being more observant of the environment	___	_____

5. Do you consider the program to be an adequate representation of all aspects of the arts? Yes_____ No_____ Partially_____

6. What areas were very outstanding?

Arts & Crafts_____ Music & Creative dancing____

Designs and Painting_____ Dramatization_____

The Young Audience performances_____

Viewing & Discussing Slides and Filmstrips_____

Poetry & Stories_____

Observing forms, textures and buildings_____

7. Did the program provide something for every participant?_____

They all participated enthusiastically_____No. ____Many_____

They enjoyed all the areas_____Not all_____Many_____

They seemed to have enjoyed_____

8. Would you recommend further study in this area for the same age group?_____

9. Do you think exposure to the Aesthetic Enrichment Program could help the children to create new values that could be of practical use(s)?_____

10. Do you think the same program could have had the same effect on the same group of children over a longer or shorter period?

	Longer	Shorter
Participation	_____	_____
Activities	_____	_____
Physical maturity	_____	_____

More positive self-concept_____ _____

Language growth and usage_____ _____

Exposure to a particular aspect of the arts____ _____

Visits to parks, museums, galleries, etc.____ _____

Teachers' Opinionaire

A total of seven out of nine teachers responded.

Question 1

All seven responded positively to all five items.

Question 2

All seven responded positively to all six items.

Question 3

Four responded positively.

Two responded negatively.

One was undecided.

Question 4

Three responded positively to all seven items.

Two made positive responses to the first five items and negatively to the last two.

One made positive response to the first item, positively to the last four, and negatively to the second and third items.

One responded positively to all but the last two items.

Question 5

Four said "yes".

Two said "no".

One - no response.

Question 6

Five decided that arts and crafts, music and dancing, films, slides and the performances were outstanding.

One decided that all the above including dramatization were outstanding.

Question 6 continued

One decided that all except observing forms and textures were outstanding.

Question 7

All seven responded positively.

Question 8

All seven made positive responses.

Question 9

Four responded by saying "yes."

One said "no".

Two said "maybe."

Question 10

All seven made positive responses to the longer period for all seven items.

"END OF DOCUMENT"